Toronto Theatre Scene

New York Letter

Feb. 28-Mar. 6, 1965, Vol. 2, No. 26

ROYAL ALEXANDRA

SCENE

THEATRE MAGAZINE

Royal Alex' presents D'Oyly Carte Opera

Comedy "Oh Dad, Poor Dad . . ." at Crest

"La Ronde" plays Poor Alex'

CANADA MINK
C M B
Majestic Gunmetal
NORMAN ROGUL FURS, FIFTH FLOOR, 410 ADELAIDE ST., W.
TORONTO
EM. 3-8819

TOP theatre news of last week was the announcement that the **Royal Alexandra** and **O'Keefe Centre** would continue their **Theatre Guild** subscription association next fall and winter season. Ed Mirvish, Royal Alex' owner, seemed to feel at one point that the association could be more of a liability than an asset to his theatre (not counting on the affiliation he had already pencilled in a full 52 week lineup), but **Ernie Rawley,** an old persuader from 'way back, came up from New York and reestablished the entente, at least for another term . . . **Ralph Hicklin,** who never writes a dull story, had an intriguing piece in the Feb. 20 Globe on the student performances of *Macbeth* starting this Wednesday in the **Colonnade Theatre. Maurice Evans** of the **Questors** group recruited his fledgling **Plummers** and **Kate Reids** from Grades 7, 8, 9 in 12 Metro Schools, Average age: 14. Interesting sidelight to the story, with undertones of Beatlemania, was the fact that several vice-principals objected to Evans' request that the Scotsmen in his cast let their hair grow. Compromise was reached when a Toronto hair stylist offered a flat rate for a uniform grooming. Ringo! . . . *All About Us* set for Central Library Theatre Mar. 16 . . . **Paul Soles,** best known for his TV work as panelist and interviewer, will star in a production of **Kafka's** *The Trial* at the **Colonnade,** starting Mar. 17. With him will be **Les Hayter, Montgomery Davis, Tilly Stevens, Patrick Sinclair, Peter Sturgess, Claire Marshall-Hewitt** and **Rita Merkelis.** Adam Ludwig directs . . . **Robert Gill's** University of Toronto players on stage this week with a presentation of **Percy Bysshe Shelley's** *The Cenci.* **David Bolt** of **Victoria College** plays **Count Cenci,** with **Angela Fusco** of **Trinity College** as the stepmother. **Hart House Theatre** is the place . . . The world backstage can be a treadmill for some. Ask the two understudies with **Aries Productions'** presentation of *La Ronde* at the Poor Alex'. Throughout the play they're under the floorboards, pushing the non-motorized turntable set. If they overdid it could they be called hamsters? ■

TORONTO SCENE

S C E N E Theatre Magazine Vol. 2 No. 26 — Feb. 28-Mar. 6

David B. Crombie, Publisher — **Stan Helleur,** Editor and Art Director

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THE satire in Gilbert and Sullivan's comic operas is double-edged. Not only do these gay and witty musicals poke fun at the establishments of the day — Parliament, the law, the armed forces — but musically there is a vast array of devices lifted out of the popular serious operas of the time.

All of this is being clearly demonstrated this week at the Royal Alexandra Theatre.

Satire has almost vanished from the American scene. In fact the last satirical musicals were *Of Thee I Sing* and *Call Me Madam*. Gilbert, like Offenbach, used satire as a weapon. Through the Gilbert plots can be reconstructed practically the social history of his time:

The wild passion for things Japanese *(Mikado* and *Patience)*, the pre-Raphaelites and Oscar Wilde *(Patience)*, the mania for ghost stories *(Ruddigore)*, liberated womanhood *(Princess Ida)* and class-consciousness *(Pinafore)*.

The devices lifted out of serious opera are amusing. Both *H.M.S. Pinafore* and *The Gondoliers* hinge upon the mixing-up of babies at birth, perpetrated in both cases by

There Are No Savoyards Like THE Savoyards!

Meaning there's only one D'Oyly Carte and they're at the Royal Alex'

an ugly contralto. The resemblance to Azucena and *Il Trovatore* is more than passing.

When Iolanthe serves penance for dallying with a mortal, condemned by the Fairy Queen and mourned by her sisters, one thinks immediately of Brunnhilde, Wotan and the Valkyries.

Sullivan too, in his music, took note of the serious operas of the day. The sextette in *Trial by Jury* is a straight take-off on Donizetti. The quartette "In a contemplative fashion," from *The Gondoliers,* has been favorably compared by many critics with the famous quartet in *Rigoletto.*

Sullivan's "When Britain really ruled the waves," which Lord Mountararat sings in *Iolanthe,* is a recreation of the style of Dr. Arne, and "This helmet, I suppose," in *Princess Ida* is in the classic style of Handel. "Brightly dawns our wedding day" from *The Mikado* is an extremely pretty madrigal.

In the 25 years during which W. S. Gilbert and Arthur Sullivan wrote the 14 comic operas which the D'Oyly Carte has been presenting since 1875, W. S. Gilbert was sometimes rebuked by his critics for mingling the most preposterous romantic stories with the most sharply acidulous mockery.

He should, these objectors insisted, have stuck to the satirical point of view. But he was too shrewd and it may well be too wise for them. He made fools of his outrageously innocent heroines and his utterly incredible heros and scoffed without mercy at the kind of drama that created them. But he always brought the boy and girl together in the end to please those who insist on happy endings and who believe — at least when they enter a theatre — that love is like that.

That was the tough-minded, caustic Gilbert — giving the Victorian public just as much satire as they could understand.

He attacked the pompous, the phonies, the stupid office-holders, the poseurs, whether social or political, of his day. But he went no further than Victorian playgoers, as a group, could follow.

In keeping a beautiful balance between what the public wanted and what they needed, he was aided

(Please turn to p. 22)

OH DAD, POOR DAD, MAMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD

Madame Rosepettle, central figure of Arthur Kopit's comedy has to be the wackiest character ever on Crest Theatre stage

BORN in New York in 1938, author Arthur L. Kopit began to show playwriting promise at an early age. While still a student at Harvard, he had seven plays produced. Upon graduation in 1959, he won a fellowship that gave him a year's travel and study of the European theatre.

He had, in fact, written *Oh Dad, Poor Dad . . .* while at Harvard, but though it had won a playwriting prize before he graduated, it was first produced (by a student group at Harvard) while Kopit was wandering 'round Europe. It received a stunning reception. Boston critics praised the play warmly — but though New York producers evinced interest, it was not till some 15 months later that it was produced at the Phoenix Theatre.

The play centers around a woman who keeps the stuffed body of her husband hanging in a closet, who smothers her stuttering son with attention and who roams around the beach at night kicking sand into the faces of love-making couples. The woman — Madame Rosepettle — will be played by Eve Collyer, last seen on Broadway in *Gideon, The Music Man* and as stand-by in *Arturo Ui,* in which Christopher Plummer played the leading role. She has played the part before, for the Milwaukee Repertory Company.

The Phoenix producers had planned an eight-week run but 13 months later it was still drawing an audience. It was the hit off-Broadway show for 1962-63 — and voted as one of the theatre's ten best plays of that season by Henry Hewes of Saturday Review.

The play did, however, puzzle many people — as did some of the reviews. Walter Kerr of the New York Herald Tribune had this to say ". . . is an anti-feminist demonstration scored for tin bugles, toy drums and kazoos. Playwright Kopit has been seeing things at night." Howard Taubman of the New York Times commented: "You wouldn't think a corpse would be a laughing matter, but this one is employed to such wildly gruesome purpose that it is."

The critic of the NY World Telegram & Sun after trying to review the play finished up by saying "If any of that makes sense, I've not described it right. The play goes off in all directions . . . whatever else the result, it's entertaining."

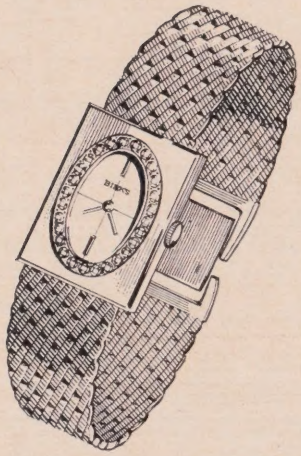
Coleman of the NY Daily Mirror went further "It makes Beckett, Ionesco and Duerrenmatt look like sensible playwrights. With tongue in cheek, it kids the pants off the avant-gardists. It is deliriously daffy."

But perhaps Edith Oliver had the tightest summing up — "This is dead-serious satire."

A second play by Kopit is due to open in New York shortly. The title of *"Oh Dad, Poor Dad . . ."* describes so accurately the theme of the play that the mind rather boggles at what this new play centres on. The

(Please turn to p. 21)

BIRKS
B·B



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CYCLICAL SEDUCTION

Aries Productions offers "La Ronde", a Viennese quick-step in the art of seduction . . . an intimate play for the intimate Poor Alex' Theatre

WHEN the eminent British writer and critic Eric Bentley had finished his translation of Austrian Arthur Schnitzler's sex-go-round, *La Ronde*, he summed it up with this trenchant observation: "He (Schnitzler) suggests his passion for the good by the intensity of his vision for the bad."

Bentley also described the play as "a pas-de-deux, the dance of boy and girl, with a change-your-partners as the principal step."

Aries Productions a youthful, imaginative company under the experienced direction of Robert Christie, one of the country's leading actors, directors and teachers, has been offering Schnitzler's Viennese pastry in the intimate Poor Alex' Theatre since Feb. 11 and, based on public and critical reaction, hopes to run indefinitely.

In ten interlocking scenes, focussed on a revolving set, *La Ronde* offers a constant cycle of seduction. The label of "sheer erotica" is avoided by the playwright who depicts the preparation and aftermath exclusively. Yet the

Bruce Gray

Norma Clark

Game of Life is portrayed in its simplest, most direct terms.

Among those in Aries' presentation of *La Ronde* are Paisley Maxwell, who has appeared in numerous stage, CBC and NFB productions, and Bruce Gray, who recently starred in the network's episodic television adaption of Thomas B. Costain's *Son of a Hundred Kings.* Also featured in the cast are Ronald Braden, Norma Clark, Emmie Fuller, Robert Koons, Sylvia Shore, Dennis Thatcher, Morna Wales and William Osler, who will be seen shortly in one of CBC's productions on *The Serial.*

Aries' original programming included another Schnitzler work, a divertissement called *Festival of Bacchus.* Length of *La Ronde,* however, has compelled the company to eliminate the shorter work. ■

The element of surprise...

Ambush

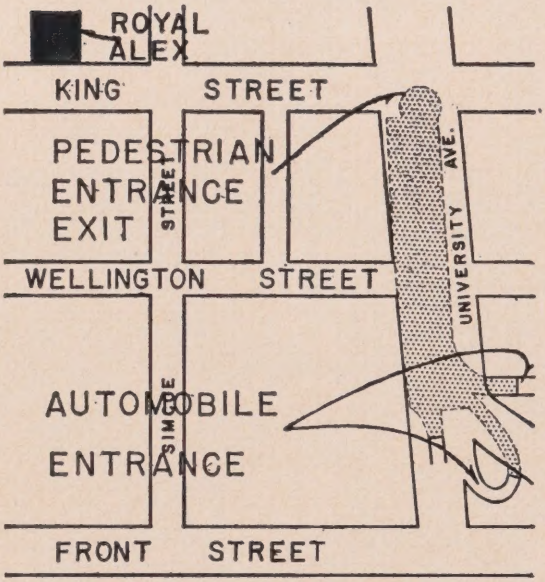
PERFUME AND COLOGNE

Dana

PARIS · NEW YORK · TORONTO

When attending the Royal Alexandra Theatre, park at your Parking Authority's underground garage on University Avenue.

Pedestrian exit and entrance is located at King and University, just a few short steps from the theatre.



IN NEW YORK

BAKER STREET didn't exactly rock Broadway but it looks as if notices and public reaction so far have been warm enough to engender optimism among the several Canadians (mainly from Toronto) who invested in the show. Chances for the musical are further buttressed by the conjoint facts that **Alexander Cohen** is both producer and one of the headiest promoters in the business . . . **David Merrick,** who launched the British hit *Oliver,* on the west coast before bringing it successfully to Broadway, will follow the same blueprint with the current West End hit, *Pickwick,* starring **Harry Seccombe.** L.A. and San Francisco first and then New York, late this spring . . . Now about next fall — October will see the opening of the new **Alan Jay Lerner-Burton Lane** musical, *On a Clear Day You Can See Forever,* at the **Mark Hellinger.** Show will go into rehearsal in July with **Robert Lewis** (last represented on Broadway with **Bert Lahr's** *Foxy*) directing . . . *The Diamond Orchid* folded after only five days at the **Henry Miller** but **20th-Fox** still thinks it will make a great movie — if they can get the right actress for the role of **Evita Peron.** Like **Ava Gardner**? . . . **Tessie O'Shea,** who stopped the show in Toronto and New York with her belting of *Saturday Night at the Rose and Crown* (in the musical *The Girl Who Came to Supper*), being paged to return to Lon-

(Please turn to p. 23)

The D'Oyly Carte Opera Trust, Ltd.

presents under the management of

S. HUROK

D'OYLY CARTE OPERA COMPANY

direct from the Savoy Theatre, London

under the personal supervision of

BRIDGET D'OYLY CARTE

in

GILBERT AND SULLIVAN OPERAS

with

Donald Adams
George Cook
Adrian Lawson
David Palmer
Philip Potter
Anthony Raffell
John Reed
Kenneth Sandford
Jeffrey Skitch
Alan Styler

Eileen Bruckshaw
Ann Hood
Gillian Humphreys
Peggy Ann Jones
Gillian Knight
Beti Lloyd-Jones
Valerie Masterson
Jennifer Toye
Pauline Wales

Musical Director — Isidore Godfrey

Associate Conductor — James Walker

Director of Productions — Herbert Newby

Tuesday Evening—March 2, 1965

IOLANTHE

(or *The Peer and the Peri*)

Written by W. S. GILBERT Composed by ARTHUR SULLIVAN

CAST OF CHARACTERS

The Lord Chancellor	JOHN REED
Earl of Mountararat	DONALD ADAMS
Earl Tolloller	DAVID PALMER
Private Willis, *of the Grenadier Guards*	KENNETH SANDFORD
Strephon, *an Arcadian Shepherd*	JEFFREY SKITCH
Queen of the Fairies	GILLIAN KNIGHT
Iolanthe, *a Fairy, Strephon's Mother*	GILLIAN HUMPHREYS
Celia, Leila, Fleta — *Fairies*	MARGARET EALES, PAULINE WALES, JENNIFER MARKS
Phyllis, *an Arcadian Shepherdess and Ward in Chancery*	VALERIE MASTERSON

Chorus of Dukes, Marquises, Earls, Viscounts, Barons and Fairies

Conducted by ISIDORE GODFREY

Settings designed by PETER GOFFIN

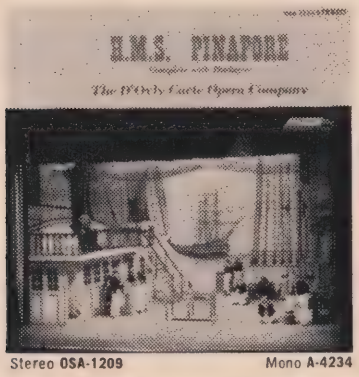
ACT I—An Arcadian Landscape

INTERMISSION

ACT II—Palace Yard, Westminster

D'OYLY CARTE

only on LONDON® RECORDS



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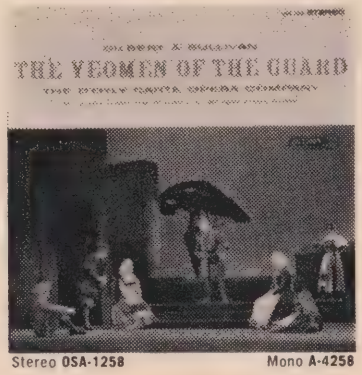

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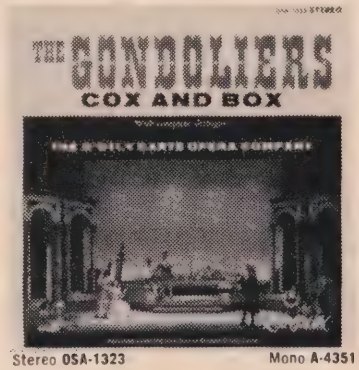

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Title	Cat. No.
THE MIKADO	LOH. 90001
THE PIRATES OF PENZANCE	LOH. 90002
H.M.S. PINAFORE	LOH. 90024
IOLANTHE	LOS. 90046

Wednesday Evening—March 3, 1965
Sunday Matinee and Evening—March 7, 1965

THE MIKADO

(or *The Town of Titipu*)

Written by W. S. GILBERT Composed by ARTHUR SULLIVAN

CAST OF CHARACTERS

The Mikado of Japan ..... DONALD ADAMS
Nanki-Poo, *his Son, distinguished as a Wandering Minstrel, in love with Yum-Yum* ..... PHILIP POTTER
Ko-Ko, *Lord High Executioner of Titipu* ..... JOHN REED
Pooh-Bah, *Lord High Everything Else* ..... KENNETH SANDFORD

Pish-Tush	*Noble Lords*	ALAN STYLER
Go-to		GEORGE COOK
Yum-Yum	*Three Sisters, Wards of Ko-Ko*	JENNIFER TOYE
Pitti-Sing		PEGGY ANN JONES
Peep-Bo		GILLIAN HUMPHREYS

Katisha, *an Elderly Lady in love with Nanki-Poo* GILLIAN KNIGHT

Chorus of Schoolgirls, Nobles, Guards, and Coolies

Conducted by ISIDORE GODFREY on
Wednesday, March 3

Conducted by JAMES WALKER on
Sunday Matinee and Evening, March 7

Production directed by ANTHONY BESCH

Scenery and Act I Nanki-Poo costume designed by DISLEY JONES

Costumes designed by CHARLES RICKETTS

ACT I—Courtyard of Ko-Ko's Official Residence

INTERMISSION

ACT II — Ko-Ko's Garden

Thursday Evening—March 4, 1965
Friday Evening—March 5, 1965

H.M.S. PINAFORE

(or *The Lass That Loved a Sailor)*

Written by W. S. GILBERT Composed by ARTHUR SULLIVAN

CAST OF CHARACTERS

The Rt. Hon. Sir Joseph Porter, K.C.B., *First Lord of the Admiralty* ..... JOHN REED
Capt. Corcoran, *Commanding H.M.S. Pinafore* ..... JEFFREY SKITCH
Ralph Rackstraw, *Able Seaman* ..... DAVID PALMER
Dick Deadeye, *Able Seaman* ..... DONALD ADAMS
Bill Bobstay, *Boatswain* ..... GEORGE COOK
Bob Becket, *Boatswain's Mate (Carpenter)* ..... ANTHONY RAFFELL
Josephine, *the Captain's Daughter* ..... ANN HOOD
Hebe, *Sir Joseph's First Cousin* ..... PAULINE WALES
Mrs. Cripps (Little Buttercup), *a Portsmouth Bumboat Woman* ..... GILLIAN KNIGHT

First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, etc.

Conducted by JAMES WALKER

Settings and Costumes designed by PETER GOFFIN

Back Cloth designed by JOSEPH and PHIL HARKER

SCENE — Quarter Deck of H.M.S. PINAFORE, off Portsmouth

There will be an intermission between Acts I and II.

Saturday Matinee and Evening—March 6, 1965

THE PIRATES OF PENZANCE

(or *The Slave of Duty*)

Written by W. S. GILBERT — Composed by ARTHUR SULLIVAN

CAST OF CHARACTERS

Major-General Stanley	JOHN REED
The Pirate King	DONALD ADAMS
Samuel, *his Lieutenant*	ANTHONY RAFFELL
Frederic, *the Pirate Apprentice*	PHILIP POTTER
Sergeant of Police	GEORGE COOK
Mabel	VALERIE MASTERSON
Edith	GILLIAN HUMPHREYS
Kate — *General Stanley's Daughters*	PEGGY ANN JONES
Isabel	PAULINE WALES
Ruth, *a Piratical Maid-of-all Work*	GILLIAN KNIGHT

Chorus of Pirates, Police, and General Stanley's Daughters

Conducted by ISIDORE GODFREY

Settings designed by PETER GOFFIN

ACT I — A Rocky Seashore on the Coast of Cornwall

INTERMISSION

ACT II—A Ruined Chapel by Moonlight

WHO'S WHO IN THE CAST

DONALD ADAMS
Principal Bass-baritone, began his career as a youthful chorister in the Bristol Cathedral. An outstanding performance at the age of sixteen as Thomas à Becket in *Murder in the Cathedral* led to professional activity in radio and on the stage. His Army service included, as extracurricular duties, the job of being resident producer of the Army Repertory Theatre. He joined the D'Oyly Carte Opera Company in 1951.

DAVID PALMER
Principal Tenor, was born in London of Welsh parents. He went to school in St. Marylebone, and was trained at the Royal Academy of Music. where he studied for some time under Dame Eva Turner. He was a finalist in the Ferrier and Queen's Prize Competition while at the Academy, and has made appearances with the Handel Opera Society and the Welsh National Opera Company. He joined the opera company in 1963.

PHILIP POTTER
Principal Tenor of the company since 1961, showed early signs of his future career when he entered the Guildhall School of Music and Drama and won many awards including the Tenor Prize and the Gilbert and Sullivan Prize. He has played in many London musicals, including *Where's Charlie?, Marigold,* and *Flower Drum Song.*

JOHN REED
Principal Comedian, has been winning acclaim in the leading comedy roles with the O'Oyly Carte Company for the past five years. His early training in Darlington proved useful. He studied singing, elocution, mime, and dancing,

and played in repertory. In addition to producing for many amateur societies, he was at one time producer and dancing instructor for Darlington's Education Committee. He has won many medals for elocution and dancing, a combination important for the parts he now plays, where nimbleness of foot and tongue are of paramount importance. A member of the company since 1951.

KENNETH SANDFORD
Principal Bass-baritone, had a full and varied musical career before joining the D'Oyly Carte Company in 1957. His diversified repertory ranged from principal roles in several London productions of musical comedies to Mozart operas, concerts, oratorio, television, and radio. He was twice chosen to play the part of Wilfred Shadbolt in *The Yeomen of the Guard* at the Tower of London during the City of London Festival.

JEFFREY SKITCH
Principal Baritone, was born in Australia and educated in England. He originally intended to become a doctor but decided instead on the theatre. After service for the Royal Air Force, he studied at the Old Vic Theatre School and the Royal Academy of Dramatic Art. Subsequently he studied singing with Roy Henderson. As an actor, he has played with the Nottingham Repertory Theatre and the Arts Theatre in London. As a singer, he has performed with the Glyndebourne Festival Opera and at the Edinburgh Festival.

ANN HOOD
Principal Soprano, studied at the Royal Academy of Music and, after successful appearances as the lead in Puccini's *Suor Angelica* and *Hansel and Gretel,* came to the company in 1963. Sir Malcolm Sargent chose her to sing in the Gilbert and Sullivan Promenade Concert this past season in London. She is married to David Palmer, principal tenor with the company.

GILLIAN HUMPHREYS
Principal Mezzo-soprano, was born in Wales and won a Welsh scholarship at the Royal Academy of Music where she studied with Dame Eva Turner. While there she was granted a leave of absence to appear in Tyrone Guthrie's Gilbert and Sullivan productions in London and America.

PEGGY ANN JONES
Principal Mezzo-soprano, was born in Newark, Nottingham, and began her musical life as pianist, later studying singing. At the age of sixteen, she made a hit in the title role of *Rose Marie* with the local dramatic society and was encouraged to go on, winning many prizes at the Nottingham Festival. She joined the company in 1958.

GILLIAN KNIGHT
Principal Contralto, was born in Redditch, educated in Birmingham, and joined the D'Oyly Carte Company in 1959 as successor to the late Ann Drummond-Grant. Her performances as Little Buttercup, the Fairy Queen, and the pirate lady Ruth, among others, have established her reputation as a great comedienne on both continents.

VALERIE MASTERSON
Principal Soprano, was born and reared in Cheshire, studied at the Matthay School of Music, and later at the Royal College of Music. She also studied in Milan and spent a year at Salzburg with the Landestheater Opera Company. She appeared in the Gilbert and Sullivan Promenade Concert with Sir Malcolm Sargent last season.

ALAN STYER
Principal Baritone and acknowledged matinee idol of the company, decided to become a professional singer in 1946 after a stint with the Grenadier Guards. He joined the D'Oyly Carte Company in 1947.

JENNIFER TOYE
Principal Soprano, seemed pre-destined for a musical career. She is the niece of the late Geoffrey Toye, conductor and composer who was also Musical Director of the D'Oyly Carte Opera Company for the 1919-1924 seasons. Her mother was a specialist in folk singing, and she trained under another uncle — Francis Toye, the authority on Verdi, former music critic of *The Observer.* She joined the opera company in 1954.

GEORGE COOK
Principal Bass-baritone, a native of Coventry, joined the company in 1953 as a chorister, and now sings many of the principal bass-baritone roles as well as covering what are known as the "Pooh-Bah" parts. His career in Gilbert and Sullivan developed after duty in the Royal Navy, when his parents persuaded him to interest him-

self in amateur theatricals. As a hobby, he makes all the fans used in *The Mikado* and furnishes fans for almost all productions of this work in other areas.

ANTHONY RAFFELL
Principal Bass-baritone, came to the company via a career in South Africa as principal bass with the Capetown University Opera Company. On his return to Great Britain he worked with the Welsh National Opera Company and the Bournemouth Symphony before joining it as a chorister.

PAULINE WALES
Principal Mezzo-soprano, was born and brought up in Stockton-on-Tees, County Durham, and for five years she traveled each week to Newcastle upon Tyne to study with Kathleen Ferrier. She played soubrette leads in such musicals as *New Moon, Maid of the Mountains, Student Prince,* and *Vagabond King* before joining the company.

ISIDORE GODFREY
Musical Director — Since 1929 Americans have anticipated the appearance of Isidore Godfrey in the pit for each of the D'Oyly Carte Company's visits. The lilt and sprakle of the music, the delicacy of the orchestral texture are a tribute to his mastery of the Sullivan scores. Educated at Haberdashers' School and the Guildhall School of Music, London, where he obtained the gold medal for the piano, he was recommended to the late Rupert D'Oyly Carte by the late Sir Landon Ronald. He joined the D'Oyly Carte Company on April 12, 1925. He was appointed Musical Director four years later, a post he has held ever since. He has been to America and Canada on all the company's tours since 1929.

JAMES WALKER
has been associate conductor of the D'Oyly Carte Opera Company since 1961. Born in New South Wales, he was educated in Sydney at the Conservatory of Music where he was a Sir Hugh Denison Scholar. Subsequently he went to the Royal Academy of Music in London. He is an associate of the Royal Academy of Music. He began his professional career working in British movie studios.

HERBERT NEWBY
began is career with the D'Oyly Carte Company in 1946, singing principal tenor roles. He became Director in 1956 and has been successfully fulfilling that important function ever since. He has been to the United States and Canada many times as both singer and producer, and is as well-known on this Continent as he is in Great Britain.

S. HUROK
During his long career, S. Hurok has always cherished the unique and enduring qualities in artists and companies. What, then, should appeal to the Impresario more strongly than the D'Oyly Carte Company and its celebrated repertory?

This year (1965) he will also bring to America the extraordinary Polish Mime Theatre, Mexico's brilliant Ballet Folklorico, the Moscow Art Theatre (playing in this country for the first time in forty years), the legendary Leningrad Kirov Ballet, London's Royal Ballet from Covent Garden, and Russia's fabulous Moiseyev Dance Company.

STAFF FOR BRIDGET D'OYLY CARTE

Business Manager, Bruce Worsley; Deputy Business Manager, Michael Freshwater; Stage Management, Jack Habbick, Geoffrey Lloyd; Stage Carpenter, Trevor Morrison; Wardrobe Mistress, Clarice Blain; Assistant Wardrobe Mistress, Florence Ewbank.

STAFF FOR S. HUROK

Company Manager, Les Appleby; General Press Representative, Martin Feinstein; Associate Press Representative, Michael Sweeley; Advance Representative, Edward Parkinson; Master Carpenter, Ralph Bailey; Master Electrician, William Kilgore; Master of Properties, Fred Donovan; Wardrobe Supervisor, Otto Grebe.

No photographs or recordings may be made in this theatre.

SMALL PARTS UNDERSTUDIES and **CHORUS:** Glyn Adams, Keith Bonnington, Liam Cummings, Jon Ellison, Eric Greenall, John Hugill, Thomas Lawlor, James Lewington, Gordon Mackenzie, John Maquire, James Marsland, Alfred Oldridge, Derek Peatfield, Vivien Carman, Dawn Davies, Margaret Eales, Gloria Farndell, Abby Hadfield, Susan Maisey, Jennifer Marks, Marian Martin, Joy Mornay, Elizabeth Mynett, Sylvia Vale, Anna Vincent.

IOLANTHE scenery painted by Alick Johnstone Ltd.; **PINAFORE** and **THE PIRATES OF PENZANCE** scenery painted by Harker, Holman and Bravery Ltd.; **PINAFORE** backcloth painted by Joseph and Phil Harker; **THE MIKADO** scenery built by David Marshall and painted by Alick Johnstone.

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From Louis XV to John Diefenbaker

WHEN *All About Us* moves into the Royal Alexandra Theatre on March 15, for a week's stay, royalty, rebels, politicians, artists and admirals will be starring in Canada's first historical revue.

Portrayed by six talented, versatile actors, over 100 personages who helped to shape Canada's destiny will move across the stage in song, dance and drama.

Barbara Franklin, Bruno Gerussi, Eric House, Ken James, Hugh

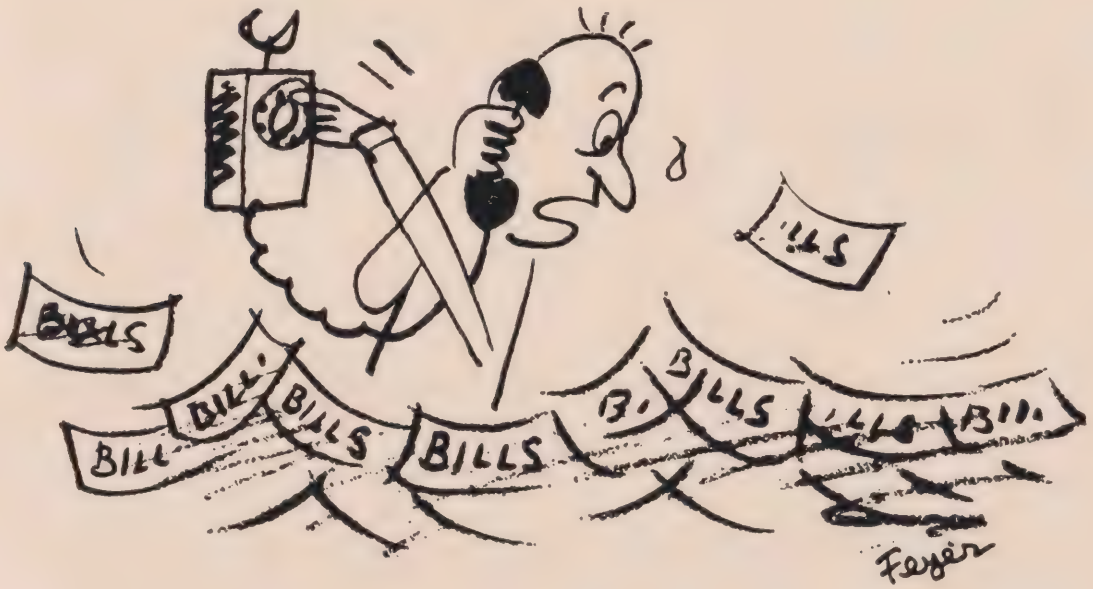
"All About Us," Canada's first historical revue, by Len Peterson, portrays more than 100 national figures who helped shape the country's destiny . . . National tour ends at Royal Alex' Mar. 15-20

Webster and Jacques Zouvi will play the parts, ranging from Louis XV of France to John Diefenbaker.

Popularity of the production, presented by the Canadian Players Foundation, was confirmed time and time again, as *All About Us,* travelled from the Pacific Coast to the east, where it is now on the last lap of its national tour. The Toronto engagement is the final one of this season's Canadian Players tour, which started in Winnipeg on October 28, 1964. Since then thousands of miles have been covered and thousands of people have seen the hilarious revue.

Directed by Winnipeg's John Hirsch, *All About Us* uses only words and songs which have actually been spoken and sung in Canada's past. 320 years are covered by the forty sketches on the program.

All About Us deals with politics, religion, economics; with the building of the Canadian Northern Railway, with the battle between Montcalm and Wolfe, with the Couchiching Conference, and with fragments from parliamentary debates of the past and present. In sponsoring *All About Us,* the Canadian Players Foundation and the Canadian Players Guild are bringing to Toronto not only an evening of highly entertaining theatre, but are also giving audiences a chance of coming face to face with many of the most stirring episodes in Canada's history. ■



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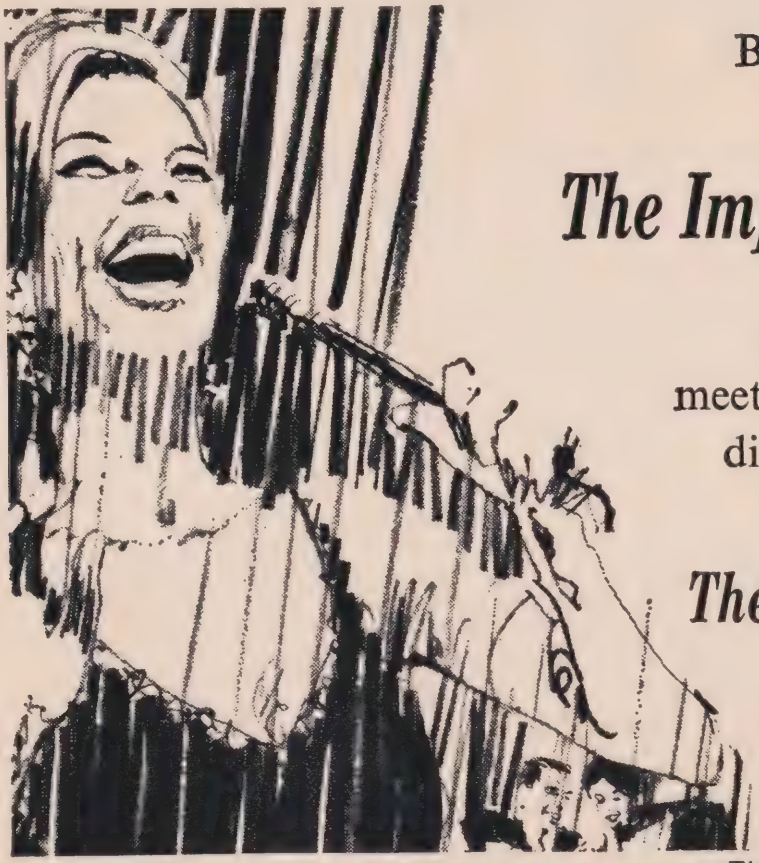
Menasha Skulnik Stars In Seidman and Son

SEIDMAN and son, coming to the Royal Alexandra for a one week engagement starting March 9, was adapted for the stage by Elick Moll.

Originally Mr. Moll had written a short story for Cosmopolitan Magazine and the response to the lively little article encouraged him to enlarge it to a full length novel which caught the fancy of several million readers.

The adapted novel is a warm-hearted, tender and fun-filled comedy of the trials and tribulations of a cross-section of characters in New York City. Since one of its leading characters is a dress designer, full opportunity is given to display some stunning gowns, created by Jacques, Tiffean, Mortesana and Pruzan. For the Royal Alexandra engagement, three of Toronto's most beautiful models will be chosen to display the original fashions.



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The company, headed by Menasha Skulnik, has just completed a run at the Coconut Grove Playhouse in Miami, Florida and will arrive in Toronto before the opening to rehearse the new models as well as the local Toronto actress who will be picked to play the part of Jenny Seidman, the 17-year old daughter.

Skulnik, one of Europe's top entertainers until he came to North America in 1930, has been one of the leading lights of New York's Second Avenue Theatre ever since, and his Broadway characterization of Max Pincus, Uncle Willie, Noah and Mister Simon.

He now adds a new characterization to his list — Morris Seidman, the middle-aged owner of a dress making concern who deals with diversified temperaments at home and in business. ■

"OH DAD, POOR DAD . . ."

(Continued from p. 5)

title? *The Day the Whores Came Out to Play Tennis.*

Titles would seem to be of some importance to Arthur Kopit. The names of some of his other plays have been *On the Runway of Life You Never Know What's Coming Off Next* (about two burlesque strippers who adopt an orphan); *Sing to Me Through open Windows; Christmas with the Cannibals; Asylum, or What are the Gentlemen Up To, Not to Mention the Ladies* and *To Dwell in a Palace of Strangers.*

When *Oh Dad, Poor Dad . . .* was produced at Harvard, it even

(Please turn to p. 22)

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"OH DAD, POOR DAD . . ."

(Continued from p. 21)

had a sub-title — *A Pseudo-Classical Tragifarce in a Bastard French Tradition.*

With tongue in cheek, Kopit has come up with a marvellous ending for all the surrealistic goings-on. "As a mother to a son" says the central character, "What's the meaning of this?" ■

D'OYLY CARTE OPERA

(Continued from p. 3)

immeasureably by Arthur Sullivan.

Composer Sullivan, who grew up in poverty and made his way to success, and to acceptance in noble and even regal circles, did not have Gilbert's indignant sense of scorn for bores. Some of his best friends were international bores — aristocratic, autocratic, patronizing and contemptuous. The young prince who was to become Kaiser Wilhelm was one.

These were Sullivan's friends. He admired, and even venerated them, cultivated their friendship. When Gilbert aimed his barbs at men and women like them, the composer softened the satiric blows by music that was in itself richly melodious and which often seems to suggest "that is not to be taken too seriously."

As to the number of Gilbert and Sullivan fans throughout the world, this would be hard to estimate, but since the D'Oyly Carte Opera Company's first trip to America in 1879, performances have been welcomed just as enthusiastically as in England.

The mixture of wit and sentiment peculiar to Gilbert and Sullivan seem equally delectable in all countries from America to Australia, from Germany to Japan.

The D'Oyly Carte Opera Company has kept companies touring in England and overseas almost continuously since the 1870's. The troupe's present 20 week tour of North America is under the aegis of S. Hurok.

Gilbert and Sullivan buffs, called Savoyards after the Savoy Theatre in London, home base of the D'Oyly Carte Opera Company, know every note of every score and every word of the operas.

Whole generations of theatregoers look back at their earliest visits to the theatre to see *H.M.S. Pinafore* or *The Mikado* and can never get enough news of the current activities of the D'Oyly Carte Company.

The Gilbert and Sullivan Society was founded in 1924 to keep these lovers of the Savoy operas in touch with the D'Oyly Carte Company and with the activities of various Gilbert and Sullivan groups.

It arranges meetings and lectures and it issues a publication that is a mine of history and information about matters Gilbert and Sullivan.

The address of the Society is 273 Northfield Avenue, Ealing W5, London, England.

The D'Oyly Carte Opera Company, as the original producers of all the Gilbert and Sullivan operas has set a standard which has become all the more important with the lapse of the copyright on the Gilbert and Sullivan works. ■

IN NEW YORK

(Continued from p. 8)

don for the **Ethel Merman** role in *Gypsy*. A **Screen Gems** TV offer may dissuade her . . . **Tom Ewell,** whose *Thursday is a Good Night* didn't make it beyond Toronto, may return to Broadway this fall in an adaptation of an unidentified French comedy, produced and directed by **Fred Coe.** Meanwhile, **Ewell** devotes himself to a.m. Mr. and Mrs. radio show in New York . . . Producer **Hillard Elkins'** invitation to critics to re-review the **Sammy Davis** musical, *Golden Boy,* paid off with warmer critiques of an improved show . . . **Laurence Harvey,** out of *Camelot* in London's West End (replaced by **Paul Daneman**), limped through New York enroute to Hollywood on a broken leg . . . *Do I Hear a Waltz?* having its tryout troubles in Boston after much doctoring throughout a previous run in New Haven. The musical is slated for a Mar. 18 opening in Broadway's *46th Street Theatre* . . . Looking to own a theatre? The **Henry Miller** is available for only $1,000,000. It was built in 1918 . . . Fans of the comic strip, *Alley Oop,* take not that a musical based on the strip is planned for Broadway production in 1966 by **David Sheldon** who has locked up stage, film, TV and foreign rights to the cartoon which appears in 881 papers . . . **Arthur Kopit,** whose first Broadway hit, *Oh Dad, Poor Dad* . . . is the current attraction in Toronto's **Crest Theatre,** has a new play, with another way-out title, opening Mar. 11 at the **Players Theatre.** It's called *The Day the Whores Came Out to Play Tennis* . . . With **Polly Adler** as umpire? ■

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Now Playing	Crest Theatre	Oh Dad, Poor Dad . . .
Mar. 2-7	Royal Alex'	D'oyly Carte
Until Mar. 6	Hydro Theatre	The Tiger and The Typist (Sylvia and Ben Lennick)
Now Playing	Poor Alex'	La Ronde
Now Playing	Colonnade	Canterbury Tales
Until Mar. 6	Hart House	The Cenci
Until Mar. 6	O'Keefe Centre	110 In The Shade
Mar. 9-14	Royal Alex'	Seidman and Son
Mar. 13-16	Eaton Auditorium	This Was The Week That Was (British TV version)
Mar. 15-20	Royal Alex'	The Canadian Players
Mar. 22—April 3	Royal Alex'	Who's Afraid of Virginia Woolf?
April 5—May 2	Royal Alex'	Spring Thaw Revue

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